



# The GRANGE

Issue: 74

SEPTEMBER 1998

## WELCOME: MONA RANKIN

OUR NEW CHAIR OF THE GRANGE, 1998

The wheel turns and here I am back at The Grange. Ten years ago, I became a Grange volunteer and joined the Friday group. It was a wonderful, busy two years that I can look back on with great happiness. The docent programme, however, was beckoning me and I spent eight very special years as an adult daytime docent. During those eight years I was Chair of the Docent Liaison team and I was also very involved with Art in Bloom '96 and '98.

Now I have returned to The Grange and I'm looking forward to working with all of you. This year we are celebrating twenty-five years as an historic house - an achievement to be very proud of. The next two years will take us into the next millennium. Let's make sure that The Grange retains its importance as an historic house and also as an integral part of the Art Gallery of Ontario.

- Mona Rankin -



### **HAPPY 25 th ANNIVERSARY GRANGE VOLUNTEERS 1973 -1998**

On September 15, 1998 we celebrate The Grange as an Historic House. A result of fundraising efforts by the Volunteer Committee many years ago, The Grange was restored to the period of the 1830s and was open to the public. For twenty-five years, historical interpreters have been on hand to relay the history of the house and its affiliation with the Art Gallery of Ontario. The Grange Volunteers must be commended for their role over the majority of these years in keeping the house open. Thank you for your help in preserving a most important Canadian Historical monument.

### **ART CAMP AT THE AGO**

During July and August the Education Department ran an art camp for kids - the first full-day camp of the AGO. Children ages 8-10 and 11-13 were on site during the day from 8:30 am-4:30 pm for a period of two weeks. Altogether, a series of four 2-week sessions were held accommodating over 125 children at each session.

The camp involved four hours of art instruction in the Gallery School and four hours of fun, recreational activities in and around the Art Gallery. Maggie Newell was hired by the education department to manage the group of campers at The Grange. "The Grange Activity" part of the camp was held on Wednesday, Thursday and Friday mornings. During these mornings Maggie, enlightened groups of campers with tours of the house and baking in the kitchen. The Grange contributed the food to the camp program. Maggie Newell has worked at the Gibson House and Montgomery's Inn and is president of the Grange Historical Society.



# The Grange Volunteer Committee 1998-99

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Mona Rankin

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## DAY CAPTAINS

Monday: Jane Heinemann  
Tuesday: Elvira Putrus  
Wednesday: Cathy Stroud  
Wednesday Bridge: Helvi Hunter  
Wednesday Eve: Marg McGuigan  
Thursday: June O'Brien  
Friday: Beverley Sutton  
Saturday: Helen Brown  
Sunday: Edna Rigby

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## COMING EVENTS

### HAPPY 25th ANNIVERSARY GRANGE VOLUNTEERS *An Historic House for 25 Years.*

A celebration to honour all our Grangers hosted by The Grange Council and the Canadian Art Department

**-FREE-** (see sign-up sheet in lounge)

**Date:** Tuesday, September 15th, 1998

**Time:** 5:30 pm  
Music Room, The Grange

### *Getting to know "THE GRANGE"*

Promises to be a very interactive and informative session, please try to attend. Prior to the event, a form will be distributed to the Day Captains for volunteers to write down their questions. Categories include: The Boulton Family, History of The Grange, Furnishings of The Grange, Information on the servants, Kitchen / Rooms, & Costumes.

**Date:** Tuesday, October 20th, 1998

**Time:** 5:30 pm  
Music Room, The Grange

### **November Training Supper still to be confirmed.**

**Date:** Tuesday, November 17, 1998

**Time:** 5:30 pm  
Music Room, The Grange

Thanks go to the **SUMMER STUDENT VOLUNTEERS**, Mary Cockett (Sunday) and Andrea Macecek (Wednesday evening). Mary will be returning to secondary school in the fall and Andrea will be off to university in Ottawa to study architecture. We look forward to seeing both of you when you have a break from your studies. Good luck and thank you for the enthusiasm shown as a Grange volunteer.

*Special thanks to our summer student, Martin Chodorek. We asked Martin to write something about his Grange experience for the newsletter. We think you will enjoy the following:*

### **A Receipt for a Satisfying Summer Job (ca 1998) - Martin Chodorek (From: How to Paint the Portrait of a Perfect Summer, or 9 Great Weeks for any Augusta, Louisa or Emily)**

Take an earful of brass spindles, mix well with 5 flaming logs and 6 loaves of Grange Bread (see Receipts used in the Grange Kitchen), 1 "clicker" counter, 2 copies of The Privileged Few (can be omitted if you find that they cause you to be drowsy), a handful of unexpected ESL groups, 1 industrial-strength dishwasher, as many shiny doorknobs as you can find, and 2 hot kitchens.

Garnish this mix with super-friendly volunteers in costumes/smocks, a hysterical historic-site-hopping 'Art Camper' juggler, a chair (once thought to be a piece of furniture, this is in fact a wonderful person), and don't forget a supportive curatorial assistant with a great sense of humour.

Add a rat (just to spice it up) and microwave at HIGH for 45 days.  
Makes 1 serving. Serve with Derby Cakes and/or Lemonade.

## SYMPATHY

We send our condolences to Beverley Sutton on the loss of her husband, to Mary Ash on the loss of her sister and to Lorraine Warren on the loss of her husband.

## REMINDER

Please submit your news  
articles for the next  
Grange Newsletter by  
**OCT 25 th, 1998.**

## A VISITOR'S COMMENTS

FROM MAY 19, 1998  
A VISITOR TO THE GRANGE WRITES:  
*EXCELLENT RECEPTION AT THE GRANGE HOUSE.  
VERY INTERESTING. THE HOUSE "RECEPTIONISTS"  
WERE EXCELLENT, 'SPECIALLY DOWN AT THE  
KITCHEN.*



## CURATORIAL CORNER !

by Jenny Rieger

When I sat down to write this I realized that so much has been happening that I didn't know where to start! The wonderful thing is that so many things I have been doing have involved volunteers. I appreciate your help and enthusiasm so much.

It has been a treat to have had Martin Chodorek, our summer student, here these past two months. He learned the house and our ways very quickly and has been a marvelous help, especially on those days when we have been short staffed. He was very willing to do any task but I think the biggest was doing the inventory of the library. My thanks to Sally Lowry, who shared the interviewing process with me in Georgette's absence.

A number of you had a chance to meet Maggie Newell, who ran The Grange programme for the summer camp. She has been terrific and I really hope there will be other opportunities to work with her here.

We had two special tour groups this summer: one was from the Los Angeles County Museum of Art; and the other was the Spouses of the American Bar Association Council. At the latter, I had the pleasure of being, perhaps, the first person to introduce Matthew Teitelbaum as our

new director to a public group. Many thanks to everyone who helped with these tours: Flo, Annie, Al, Helen Hatton and June. Also thanks to Denis who lent part of his costume to Martin.

Two weeks after the artist Joyce Weiland died, there was a memorial service for her at St. George-the-Martyr Church. As part of the ceremony, the congregation processed through the park, into The Grange and then into Walker Court. It was a very moving tribute. It did, mind you, have its moments. The crucifer just missed hitting one of our lights with the cross and security suddenly realized that they had forgotten the five pipers and the drummer. My office was quickly commandeered as a storage area for their dangerously bulky equipment. The Wednesday volunteers were great at helping and guiding the procession into the gallery.

You may have noticed how nice the gardens to the west of the house look. After several years of disability leave, Bob Bowcott, the gardener is back on duty. Based on the new relationship between staff and volunteers, we have been able to put together a team of volunteers to work with Bob to maintain that garden. The team consists of: Mary Aziz, Anne Morison and Helen Brown.

The AGO has, for the past year, had a Kid's Club Membership. We have, along with the education department, been asked to contribute activities that can go out in the quarterly mailings. Mary Lou Zingrone has come up with a number of ideas, and her apple doll activity has gone out in the September mailing.

Marg McGuigan, Elaine Freedman, Flo Morson and I worked together to create new brochures that will be used internally and externally. Elaine and I also worked together on creating the beginnings of a web site for The Grange.

Jane Heinemann and I had a great morning in August, going out to a silk flower wholesaler to buy silk flowers for the house. We are not allowed to have real flowers as they bring bugs and, while the dried flowers would be appropriate for winter, the Boultons would have used real flowers in the spring and summer. Silk is not historically accurate, but from a distance it should look fine.

Once again thank you to all volunteers for your special efforts. I am so lucky to have you all as a resource and as friends and colleagues, a team that has kept this house going for the past 25 years. Happy Anniversary !

*The following receipts are taken from:*

**A Plain Cookery Book for the Working Classes** by Charles Elmé Francatelli, Late Maitre D'Hotel and Chief Cook to Her Majesty the Queen, the Scolar Press, London, England, 1852

### **BLACK PUDDING**

When a pig is killed, the blood should be caught in a pan, and a little salt must be stirred in with it while yet still warm, to prevent coagulation or thickening. This will serve to make you some hog's puddings, excellent things in their way, and for the preparation of which you must attend to the following instructions, viz:- To every pound of blood, add eight ounces of fat cut up in small squares, two ounces of rice or grits, boiled quite soft in milk; season with pepper and salt, chopped sage, thyme, and winter savory, and some chopped onions boiled soft in a little milk or water; mix all these things well together, and use a tin funnel for filling in the cleansed guts with the preparation, taking care to tie the one end of each piece with string, to prevent waste. The puddings being thus prepared, tie them in links, each pudding measuring about six inches in length, and when they all are tied, let them be dropped into a pot containing boiling-water, just taken off the fire, and allow them to remain in this until they become set, or slightly firm; the puddings must then be carefully lifted out, and hung to a nail driven into the wall, to drain them from all excess of moisture; and before they are fried or broiled, they must be slightly scored with a sharp knife, to prevent them from bursting while they are being cooked. *(Believe it or not, I used to like black or blood pudding)*

### **STEWED EELS**

First skin, gut and trim away the fins from the eels, and then cut them into pieces three inches long; put these into a saucepan, add

a bit of butter, a spoonful of flour, some chopped parsley, pepper and salt, a little mushroom ketchup, and enough water to cover the eel; put them on the fire to boil gently for about ten minutes, shaking them round in the saucepan occasionally until they are done. *(I've never had the courage to try these)*

### **GINGERBREAD NUTS**

*Ingredients:*

one pound of flour  
half a pint of treacle  
two ounces of butter  
half an ounce of ground ginger  
a pinch of allspice  
a tea-spoonful of carbonate of soda  
a pinch of salt

Mix all of the above ingredients into a firm, well-kneaded stiff paste, divide this into about twenty-four parts, roll these into a shape like walnuts, place them upon greased baking-tins at distances of two inches apart from each other, and bake the gingerbread nuts in a rather brisk oven for about fifteen minutes.

*(This one Anna Patrick thinks may be worth trying)*

*Finally, in case you get careless with all the baking and boiling*

### **A CURE FOR BURNS OR SCALDS**

Thoroughly bruise a raw onion and a potato into a pulp, by scraping or beating them with a rolling-pin; mix this pulp with a good table-spoon of salad oil, and apply it to the naked burn or scald; secure it on the part with a linen bandage.

*-Submitted by Avril Stringer, Grange Research*



One cup of butter, two cups of pulverized sugar, one cup of cold water, four cups of flour, ginger to taste. Cream the butter, add the sugar and ginger, then stir in the greased baking sheet, and bake in a moderate oven. As soon as done cut quickly, and while hot, into squares or diamonds, and roll, if desired.

Ewing, Emma P. The Art of Cookery. Meadville, Pennsylvania: Flood and Vincent, 1896

Emma Ewing is identified as the Superintendent of the Chautauqua School of Cookery, formerly Professor of Domestic Economy in the Iowa State Agricultural College, and of Household Science in Purdue University, Indiana. *The Art of Cookery* was written as a manual to provide "more intelligent instruction in regard to the preparation of food." She intends that anyone using her book will "be able to select, prepare and serve, in a scientific and skillful manner, such articles of food as are in general use."

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|-----------------|--|
| 1 c. butter     | • Cream the butter well and add the sugar and ginger.  |
| 2 c. sugar      | • Stir in the water and flour <u>gradually</u> and alternately a small amount at a time.                             |
| 1 c. cold water | • Spread the mixture as thinly as possible on a greased baking sheet (it will resemble a thick icing in consistency) |
| 4 c. flour      | • Bake in a moderate oven (350 - 375 degrees F) for 15 minutes. Makes 3 - 4 cookie sheets.                           |
| 4 tsp. ginger   | • As soon as done, cut quickly, and while hot, into squares or diamonds.   |

## The term Georgian and its reference to architecture.

In strict terms the word *Georgian* refers to the period of the reigns of George I to George IV (1714-1830). However, much of the "Georgian Style" of architecture can be seen at a much earlier period and also later, into the start of the Victorian era.

The term *Georgian Architecture* can therefore be used to refer to the architecture of the 18th and early 19th centuries. The American term is "Federalist" (Ref: Bulletin issued by the Architecture Unit in the Arts Council of Great Britain)

## St. Patrick's Market: 1893

A public market was originally built on this site in 1837 on land donated to the city by D'Arcy Boulton. The sites for the Market and for the church were provided as an incentive for others to purchase building lots in the subdivision he was developing at the south end of his estate, The Grange.

The existing building is the third one on the site. From 1935 to 1987 this was the home of the kosher chicken outlet, A. Stork & Sons. After more than a decade of community involvement and extensive renovation, the market reopened in 1992.

## Church of St. George the Martyr: 1844

This church was built on land donated by D'Arcy Boulton of the Grange House. During the 1880's, the church operated a mission on Phoebe Street where the Salvation Army had its start in Canada.

In 1955 fire destroyed the Church and spire, only the tower being spared. The Rectory still standing to the north, was built in 1857.

(Ref: The Grange Historical Society, Toronto)

## OUR COSTUMES: A Clarification

Lately, I have been asked a number of questions about our costumes, so I thought I would do some research and use this space to tell you what I have found. I would also like to thank Nancy Loft and Jean Grey for their help.

We are wearing dresses based on two different time periods. The dresses with the big sleeves are based on patterns from the 1830-1836 period. The emphasis was on breadth with wide shoulders and big sleeves. The full skirt should only come down to the ankle (short skirts were a fashion, not because of being near a fire). The other dresses are based on patterns from the 1836-1849 period. These dresses had sloping narrow shoulders and collapsed or tight sleeves. They were to come down just to the instep. In both cases, the skirts were full with a diameter of three yards extended out fully at the hem. Padding was added around the hips to make the dresses appear even fuller. Day dresses had long sleeves. There is no evidence anywhere that sleeves were made to be removable. Stockings could be black, white or coloured.

Female servants supplied their own clothing and would base their dresses on what was fashionable. It is likely; however, that as they would not be able to update their wardrobes as easily as their mistresses, they would be slightly behind the times. Thomas Webster's Encyclopaedia of Domestic Economy published in 1845 states that "... a mistress may require her maid servants to expend a portion of their wages on neat and credible clothing. Beyond this she may have no right to interfere." Later in the chapter on servants, Webster lists the items of clothing a maid should be able to purchase on wages of 7 pounds 7 shillings:

- |                      |                        |                                   |
|----------------------|------------------------|-----------------------------------|
| 1 good cotton dress  | 2 common working gowns | linings for the dresses           |
| 4 petticoats         | body linen             | 3 pairs of stockings              |
| bonnet and trimmings | 4 checkered aprons     | muslin for caps and handkerchiefs |
| a shawl              | 2 white aprons         | 3 pairs of shoes                  |
| 2 pairs of gloves    | sundries               |                                   |

Webster goes on to say that "In families requiring the attendance of maid servants during the morning hours in the parlour, or at the house door, the neatness of their morning dress is as important as that of the evening, although from the difference of their employment in these divisions of the day, a change of dress is both allowable and desirable."

So what does that mean for us costumed folk? Well, based on discussions with Jean and Nancy, we have decided that as there is no evidence of removable sleeves, we should not be wearing them--except, if your sleeves match the pattern of your dress, then they work as the slim sleeve of the 1840s, so they can be worn. As dresses were made with long sleeves, cooks may well have worn the big sleeves and rolled up the cuffs, or they may have worn more of a chemise-style shirt and skirt. Stockings should related to the colour of the dress, so if your dress is dark then dark stockings are fine; and, likewise, if your dress is light then wear lighter stockings. I know that it is often hot in the house, but we should be wearing petticoats to fill out the skirt, our dresses should not hang straight. After all, we want to look lovely, don't we? Although, I am not certain that anyone can look lovely in a bonnet! Hope this is useful for interpreting our outfits.

- Jenny Rieger